



JOHNSONIAN NEWS LETTER

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JOHNSONIAN SOCIETIES

Having had a number of requests for information about Johnson clubs and societies in this country and abroad, we gladly pass on the basic facts. So far as we know, the original club which first met on April 16, 1764, is still functioning in London. But since membership is now largely made up of prominent political and ecclesiastical figures, with few if any Johnson scholars included, there is no need to say anything more about it.

In England there are now three active Johnsonian groups. The oldest is "The Johnson Club," which first met at the Cock Tavern in Fleet Street on December 13, 1884, one hundred years to the day after Johnson's death. Limited to some 30 members, it has included most of the great English 18th-century scholars of the past seventy-five years. For a long time the Johnson club dined in the garret of the Gough Square House, but because of catering difficulties, recourse is now had to a neighboring restaurant. The summer meeting is usually planned as a jaunt outside London, to some spot with Johnsonian associations. There is a rotating Presidency. The present Secretary is Basil Barlow, whose address is Robin House, Chalfont St. Giles, Bucks.

A larger organization, with open membership, is The Johnson Society of London. Founded in June, 1928, it now meets monthly on Saturday afternoons from October through May at the Kenilworth Hotel near the British Museum. The President this year is the Dean of St. Paul's, and the Secretary is A. G. Dowdeswell (92 St. Paul's Rd., Canonbury, N. 1, London). The program for this year's meetings is as follows: 21 Oct., A.R. Winnett, "Trinity College, Dublin, in the 18th Century"; 18 Nov., Malcolm Morley, "No Apology for Colley Cibber"; 16 Dec., Sir Russell Brain, "Johnson's Doctors"; 20 Jan., F. N. Doubleday, "Benjamin Franklin"; 17 Feb., Clifford Musgrave, "Regency Brighton"; 17 March, William Addison, "Dr. Johnson on Punishment and Penal Reform"; 28 April, Daniel George, "Robert Burton." Visitors are always welcome. The society issues a publication, The New Rambler, for which the present editor is the Rev. F. N. Doubleday (Hartland, Moores Rd., Dorking, Surrey).

The Johnson Society of Lichfield has the largest membership — well over 250 persons in all. It was founded in 1909, at the time of the bicentenary of Johnson's birth. While there are often meetings in the winter or spring, the chief gathering of this society comes each year on the Saturday closest

to September 18. At noon on this day a wreath is hung on Johnson's statue in the marketplace, with an appropriate ceremony, and in the evening there is a supper at the Guildhall, this year attended by 180 appreciative guests. Here the outgoing President, Sir William Haley, inducted his successor, R.W. Ketton-Cremer, who gave an address, "Johnson and the Countryside," described in glowing terms by several correspondents. Among others, Tom Copeland represented our side of the Atlantic. The yearly Transactions of the society make available the speeches and summaries of all proceedings. The Secretary of the society is William Richards, Headmaster of the Grammar School, and this year also Mayor of Lichfield.

In Oslo, Norway, there is a Societas Johnsoniana which dines three times a year, its patron saints being Johnson, Boswell and Baron Ludwig Holberg, the eighteenth-century dramatist and historian, who was born in Norway, though living chiefly in Denmark. Reminders are always in Latin — "Socios ad convivium die Lunae XVIII mensis Septembris N.S. hora VII apud Continental CELEBRANDUM CONVOCAT," so reads the last one received. In the past the most active member has been Rolv Laache (37 Oscar's Gate, Oslo). The guiding spirit of another distant group, in Buenos Aires, Argentina, The Johnson Society of the River Plate, is Albert Hall Johnson (Luca 1981, Buenos Aires). Its annual supper was held this year on September 29.

In the United States there is a club, limited to 50 members, called The Johnsonians, which dines at the Grolier Club in New York City, usually on the Friday in September nearest Johnson's birthday. The club was founded in 1949, though the first actual dinner was held at the home of the Donald F. Hydes in New Jersey in 1946. By tradition a keepsake in the form of a Johnsonian brochure is distributed each year to members and guests, and in 1959 there was a memorial volume, New Light on Dr. Johnson, gathered together by Ted Hilles. The Chairman for next year is Donald F. Hyde and the Secretary is John H. Middendorf (105 Douglas Court, Pearl River, N.Y.). For this year's dinner, on September 22, Bob Halsband, the Chairman, provided a very interesting pamphlet, Dr. Johnson and "the Great Epistolick Art," including a facsimile of Johnson's letter No. 559. Rea Keast was the principal speaker, providing exciting new evidence about a little known friendship of Johnson; and there were amusing remarks by two British visitors, Sir Sydney Roberts and A. L. Rowse.

Other American groups include the Johnson Society of the Great Lakes Region, founded in 1959, which meets in late April each year to hear papers devoted to eighteenth-century literature (officers: Peter Stanlis [Detroit], President; R. C. Boys [Mich.], Vice-President; and Warren Fleischauer, [John Carroll Univ.] Secretary); the Johnson Society of the Midwest, supposed to cover "the midwestern states from Ohio to the Rockies" (officers for 1961: Ed Ruhe [Kansas], President; S. J. Sackett, Vice-President; M. C. Carson and R. C. Steemsma, Secretaries); The University of Virginia Johnson Club, which has had two delightful dinners (presiding spirit is Archibald Shepperson, and co-Presidents are Brewster Ford and Dick Dillard). There is to be a special Johnson dinner in Lawrence, Kansas, on Wednesday, November 8, which your senior editor plans to attend. Any

nearby Johnsonians who would like to be included, write to Ed Ruhe, at the University of Kansas.

This rounds out the list of active groups, though we have not purposely meant to slight the Boswell Club of Chicago. If we have missed any, do please let us know. There is room for many more.

SIR JOHN HAWKINS

Early in March, 1787, Sir John Hawkins' biography of Dr. Johnson appeared as the first volume of an official edition of his works. Its initial reception was so favorable that by mid-April the publishers were planning a second, revised edition. Then the tide turned, and the detractors took over. Their voices were so successful that the book was never again reprinted, though excerpts were included in various collections of Johnsoniana. Now, thanks to Bertram H. Davis, we have an attractive modern reprinting of the major portions of the biography (Macmillan). Why should there be an abridgement? The answer is simply that Hawkins conceived of his work as a "life and times," and in places wandered off into discussions not closely connected with his topic. But Davis has included everything which bears in any way on Johnson. You need not feel cheated. And Davis has provided a convincing defense of Hawkins in the Introduction and valuable explanatory notes. Many readers will be astonished at what a full and rounded picture of Johnson comes out of Hawkins' pages. Lacking Boswell's genius for reporting and his easy style, Hawkins nevertheless does give a judicial and revealing portrait of the man he had known for such a long time. This is a book which every Johnsonian will want to have on his shelves.

MISCELLANEOUS NEWS ITEMS

We have received from Eric Knight, the editor, a copy of Dr. Johnson in Birmingham, a printed account of the celebrations there of the 250th anniversary of Johnson's birth.

We are happy to hear that A.D. McKillop's edition of James Thomson's Castle of Indolence and Other Poems (Univ. of Kansas Press) will be coming out soon. Also that the Shoe String Press has in hand a reprint of his Background of Thomson's "Seasons." McKillop will be retiring from full-time teaching at Rice next year. Perhaps we will see more of him in the East, and that would be good news.

R. F. Jones writes that he is correcting proof of a second, revised edition of his Ancients and Moderns, which has long been out of print. We look forward to this new version with eagerness.

In August the much beloved Boswell editor, L.F. Powell of Oxford, celebrated his eightieth birthday. In Ashbourne, where he was visiting, he was that morning presented with well over a hundred and twenty letters of congratulation, coming from all over the world. Characteristically, he writes that he intends answering every one of them.

Recently we carried the announcement of a new projected edition of Garrick's plays. Harry Pedicord (Hiland Presbyterian Church, Pittsburg 29) writes to remind us that as far back as 1949 he announced that he was working on such an edition. Happily, we now hear that the two would-be editors have joined forces. Hurrah!

In July there was an eighteenth-century luncheon in Chicago, which we wish we could have attended. Present were Kathleen Williams (from Cardiff); A.D. McKillop (teaching in the Chicago summer school); Jean Hagstrum (Northwestern); Arthur Friedman, Donald Bond, and Stuart Tave (Chicago).

We hear that next year the Univ. of Nebraska Press will publish a volume by Robert R. Rea entitled The English Press in Politics, 1760-1774. Very soon we expect to see Charles Beaumont's study of Swift's use of classical rhetoric, being published by the University of Georgia Press.

James Kinsley is succeeding V. de Sola Pinto at Nottingham. Kinsley continues at work on the Oxford Edition of the poetry of Burns. There are, he comments, around a thousand manuscripts of the poems, and securing all of them on microfilm was quite a task. But text and commentary is now largely complete, so that the end is in sight. Neilson C. Hannay writes that he is still "struggling" with his complete edition of Cowper's letters. He is now on permanent leave of absence from his teaching post, with time to complete the long-awaited volumes. This is indeed good news.

We have not yet seen Maurice Johnson's Fielding's Art of Fiction (Univ. of Pennsylvania), though we hear it is in print. More about this in our next number.

SOME NEW BOOKS

We are indebted to Bernard N. Schilling (Rochester) for two very useful books. The first to appear is Essential Articles for the Study of English Augustan Backgrounds, published by the Shoe String Press in Hamden, Conn. Included are many well-known articles to which we are continually referring, yet which are often difficult for students to find. All concentrate on the mid- and later seventeenth-century period. There are essays by Morris Croll, A. C. Howell, R.F. Jones, George Williamson, Ruther Wallstein, Felix Schelling, Louis Bredvold, Mary C. Randolph, Donald F. Bond, H. T. Swedenberg, Jr., and Paul Spencer Wood. The selection is first-rate. Indeed, we wish to propose Schilling as "Public Benefactor No. 1," and only wish that sometime the book could be put into paperback at a low price so that thousands of students could buy it.

Schilling's other publication is Dryden and the Conservative Myth (Yale University Press), a full scale explication of Absalom and Achitophel. The book is divided into three sections: First, the whole intellectual background — what Schilling calls the "conservative myth" of the late seventeenth century. Myths he says "are always in the process of being made.... Representing accumulated wisdom, they work to hold society together, achieving social control against the restless workings of strong individual intelli-

gence." It is against this set of assumptions that the poem must be set. Second, a complete text of Absalom and Achitophel is given. Third, there follows a careful, detailed reading, with a full explanation. Some may quarrel with Schilling's broad definition of "myth," but this is surely a matter of opinion. Moreover, it is not his purpose to go fully into the complex political situation. Instead, what he has done is to survey the whole temper of the age. Once this is understood, he argues, many of the objections to the poem which former critics have made will fall down. An excellent example of the value of this approach comes in his last section where he tackles the controversial matter of the ending of the poem. Instead of being a defect, Schilling insists, the ending is superbly right. Dryden has controlled his material throughout and the abrupt breaking off shows the king's total command. "The king has spoken; what else remains? To go on would falsify the king's position, so carefully built up in the poem." To explain that position fully is the main purpose of Schilling's book. Generations of students will find it helpful and constantly challenging.

When Arthur W. Secord died in 1957 he left almost completed a number of important studies of the origins of certain works by Defoe. The material has now been seen through the press by Bob Rogers and George Sherburn, the volume being called Robert Drury's Journal and Other Studies (Univ. of Illinois Press). It is an important and fascinating book. Here is a perfect example of what devoted and patient research can do to overturn older accepted theories. Unfortunately there is insufficient space here to do more than summarize Secord's findings. Robert Drury's Journal, long thought to be almost wholly fiction, now turns out to be largely based on actual events. Defoe's contribution was, for the most part, to put Drury's manuscript into "a more agreeable Method." Furthermore, it becomes clear that another work, Memoirs of a Cavalier, "is almost entirely fabricated from published works." Secord's documentation of his claims is completely convincing, at least to us, and we recommend the book to you as an outstanding piece of research. Would that we had more books like it! There are scores of other anonymous works in this period which need the same kind of patient and exhaustive study. Here is a challenge to the younger scholars of our generation.

At the start of his Essays on Fielding's Miscellanies (Princeton Univ. Press), Henry K. Miller confesses to two basic assumptions which underlie his work: first, "that comedy is among the most profound of literary activities," and second, that "Fielding holds a high place among the world's major literary figures" (in fiction, he suggests, he belongs with Dickens and Joyce). Granted these assumptions, and your editor is willing to do so, any work of Fielding is worth detailed study. This is what Miller gives to the first volume of the Miscellanies (1743), that catch-all of all sorts of pieces — poems, essays, translations and satirical sketches. The result is a remarkable mine of information, indispensable for any serious student of the period. Though many of the pieces are slight, and the poems scarcely first class, they all give valuable evidence of a great man's ideas and techniques. Miller's is a book that badly needed to be written, and it represents an admirable job of research. Moreover it is typographically a beautiful production. We like particularly the way the newspaper quotations are printed in the text almost as if in facsimile. Everything about it except the price is to be

welcomed, and that, we suppose, could not be helped.

Two new books on Swift have just reached us, which we have not had time to examine carefully. Bertrand A. Goldgar's (Lawrence College) The Curse of Party: Swift's Relations with Addison and Steele (Univ. of Nebraska Press) is chiefly a study in depth of the period 1708-14 and of the gradual estrangement of Swift from his earlier Whig friends. What Goldgar is interested in, however, is something more than mere personal relationships — the fundamental intellectual, moral and religious issues involved.

Philip Harth's (Northwestern) Swift and Anglican Rationalism (Univ. of Chicago Press) is a study of the religious background of A Tale of a Tub. Harth is in sharp disagreement with Ronald Paulson's recent book, Theme and Structure in Swift's "Tale of a Tub." According to Harth, the Tale has no central unity, being made up of two separate satires, written at different times and representing differing methods. The digressions, he feels, are "entirely unrelated to the body of the discourse." In the religious part Harth shows that Swift was attacking abuses which were standard targets of the Church of England rationalists of the day. Believing that the main body of the work was largely completed in 1695 and 1696, Harth concentrates on what he thinks must have been Swift's reading in the Anglican rationalistic apologists of his day. At the time Swift was deeply involved in this study. His contribution was not his originality of topic, but his skill in sharp satire. Yet, Harth intimates, the subject of the attack was almost out-of-date by the time Swift's book appeared in 1704. Harth's is an admirable study in background, but it will not satisfy those who find artistic unity in the Tale as a whole.

The work of Arthur O. Lovejoy needs no introduction to eighteenth-century scholars. His essays in the history of ideas and his monumental Great Chain of Being have long been standard items on our students' reading lists. Now, in The Reason, the Understanding, and Time (Johns Hopkins), he has provided us with still another proof of his clarity and fertility of mind. A revision and expansion of a course given at Princeton in 1939, the book is divided into five lectures, with an appendix containing excerpts from an hitherto-unpublished letter of Bergson to Lovejoy on "real duration." Lovejoy's prime concern is to examine the origin, history, and implications of those intellectual intuitionist concepts associated mainly with the names of Kant, Jacobi, and Schelling and so clearly influential in the development of Coleridge's famous distinction between the Reason and the Understanding. We can do no more here than to hint at the aspects of this central epistemological problem which Lovejoy discusses. Suffice it to say that for us the most valuable and revealing section is Lecture Two, a brilliant elucidation of the Reason—its mode of operation and the truth it reveals—as conceived by German philosophers of the late eighteenth century. Here, in brief, we can find the philosophical basis of Romantic egoism, self-consciousness, and concern with self-understanding. Though much of this work is more grist for the philosophers' mill than for ours, it cannot fail to be exciting to anyone concerned with the shifting intellectual and aesthetic climate of the last decades of our period.

All too often, we suspect, readers of eighteenth-century plays tend to skip over dramatic prologues and epilogues or, at best, to glance at them as mere curiosities. Yet not until well into the nineteenth century were they dispensed with, and then only after a long and varied development which reflects important and colorful changes in theatrical and social history. All this and more is presented in full detail by Mary E. Knapp in her Prologues and Epilogues of the Eighteenth Century (Yale Studies in English 149). As she indicates, prologues and epilogues were no mere appendages, but rather integral parts of the entire dramatic pattern. As such, they were subjected to serious criticism by readers and audience alike, at times even determining the success or failure of entire productions. Often written by leading writers, they were just as often delivered by the most noted actors and actresses of the period, who were attentive to the dramatic possibilities of their lines and who became famous for their delivery of certain well-known pieces. Miss Knapp examines the popularity of the forms, the speakers and their methods of presentation, the comments they make upon audience interest and conduct and upon the nature and purpose of the drama. In other chapters she discusses the various types of prologues and the gradual evolution of the comic epilogue. Although as forms of literature the prologues and epilogues cannot be highly rated—one quickly senses the patterns into which they fall — Miss Knapp has a good eye for the quotable and has spared us from the fustian of so many of these pieces. This is a useful and entertaining study for the student of theatrical history and of the social scene in general.

Although for the most part outside our specific field, Peter Gay's Voltaire's Politics: the Poet as Realist (Princeton Press) should be mentioned here. One of the problems we all face is the necessity of dispelling the old respected generalizations, which are only partly true. In a fresh and often epigrammatic style, Gay shows how complex were Voltaire's political alignments. He destroys completely the legendary Voltaire, and instead points out the practical realism which lay behind his volatile changes and his apparent inconsistencies. This is the kind of study which needs to be done for many other figures in our period who have been oversimplified by popular labels and the theoretical categorizers.

Other recent publications we can only mention briefly. It is good to have Dryden's translation of The Works of Virgil, edited with an introduction by James Kinsley in the Oxford Press World's Classics. And likewise we are glad to have available in the Houghton Mifflin Riverside Editions Joseph Andrews and Shamela with an Introduction and notes by Martin C. Battestin; and Ernest Dilworth's translation of Voltaire's Philosophical Letters (Bobbs Merrill, Liberal Arts Library), which contains so many references to English writers. In Helen Bevington's charming When Found Make a Verse of (Simon and Schuster) there are scores of verses and personal impressions bearing on our period. Still our favorite is "The Oceans of Dr. Johnson." Of Christopher Devlin's Poor Kit Smart (Rupert Hart-Davis) more next time. We have hardly had time to look at it. Winifred Gérin's The Young Fanny Burney (Nelson) is chiefly aimed at the teen-age audience.

More new books to be mentioned are: Vols. XXX and XXXI of the Yale Walpole (correspondences with George Selwyn, Hannah More, etc.); Karl Krober, Romantic Narrative Art (Wisconsin); Louis F. Peck, A Life of Matthew G. Lewis (Harvard); Paul Kaufman, Borrowings from the Bristol Library, 1773-1784 (Univ. of Va.); D. B. Horn, The British Diplomatic Service, 1689-1789 (O.U.P.); Marcel Röthlisberger, Claude Lorrain: the Paintings (Yale); Humphry Clinker, with foreword by Monroe Engle (Signet); two issues of the Augustan Reprint Society: Henry Fielding's The Lover's Assistant, or, New Art of Love (1760), edited by Claude E. Jones (No. 89), and The Works of Mr. Henry Needler (1728), edited by Marcia Allentuck (No. 90); Albert B. Friedman, The Ballad Revival (Univ. of Chicago Press).

SOME RECENT ARTICLES

For the early period: Morris Freedman, "Milton and Dryden on Rhyme," HLQ for Aug.; Thomas Fujimura, "Dryden's Religio Laici: An Anglican Poem," PMLA for June; Elias J. Chiasson, "Dryden's Apparent Scepticism in Religio Laici," Harvard Theological Review for July; M. D. Emslie and Christopher Ricks, "Two Approaches to Dryden: I. Dryden's Couplets: Wit and Conversation. II. Dryden's Absalom," Essays in Criticism for July; Wallace Maurer, "Who Prompted Dryden to Write Absalom and Achitophel?" PQ for Jan.; Earl Miner, "Dryden and the Issue of Human Progress," PQ for Jan.; Howard H. Schless, "Dryden's Absalom and Achitophel and A Dialogue between Nathan and Absalome," PQ for Jan.; J. E. Tanner, "The Messianic Image in MacFlecknoe," MLN for March; Robert L. Haig, "The Unspeakable Curll: Prolegomena," Studies in Bibl'y, XIII, 1960; John C. Hodges, "Saint or Sinner: Some Congreve Letters and Documents," Tenn. Studies in Lit., III, 1958; Ernst Gerhard Jacob, "Zum 300 jährigen Defoe-Jubiläum (1660-1960): Sammelbericht über neuere Defoe-Literatur," Archiv für das Studium der Neueren Sprachen for Nov.; A.L.D. Kennedy-Skipton, "John Ward and Restoration Drama," Shakes. Qtl'y. for Autumn 1960; Ronald C. Kern, "Documents Relating to Company Management, 1705-1711," Theatre Notebook for Autumn 1959; Frederick D. Leach, "Hogarth's Distressed Poet: the Riddle of the Garret," Ohio Univ. Rev., II, 1960; Winifred Lynskey, "Collins' Ode on the Poetical Character," Explicator for Feb.; George P. Mayhew, "The Early Life of John Partridge," SEL for Summer 1961; A. D. McKillop, "James Ralph in Berkshire," SEL for Summer; Robert Marsh, "Shaftesbury's Theory of Poetry: The Importance of the 'Inward Colloquy'," ELH for March; Paul E. Parnell, "Equivocation in Cibber's Love's Last Shift," SP for July; Edgar Verne Roberts, "The Ballad Operas of Henry Fielding, 1730-1732: a Critical Edition," Dissertation Abstracts, XXI, No. 11 (1961); K.M. Rogers, "Fatal Inconsistency: Wycherley and The Plain Dealer," ELH for June; Rose A. Zimbardo, Structural Design in The Plain Dealer, SEL for Summer 1961.

For Pope and Swift: Jacob H. Adler, "Pope and the Rules of Prosody," PMLA for June; J. Copley, "The Rape of the Lock, II. 73-100," MLN for June; Thomas R. Edwards, Jr., "Reconciled Extremes: Pope's Epistle to Bathurst," Essays in Criticism for July; Nicolas J. Perella, "Pope's Judgment of the Pastor Fido and a Case of Plagiarism," PQ for July; Ernest Tuveson, "An Essay on Man and 'The Way of Ideas': Some Further Remarks,"

PQ for April; Earl R. Wasserman, "Pope's Ode for Musick," ELH for June; J. E. Dustin, "The 1735 Dublin Edition of Swift's Poems," PBSA, First Qtr. 1960; Maurice Johnson, "Remote Regions of Man's Mind" [Gulliver], U. of K.C. Review for Summer; John D. Seelye, "Hobbes' Leviathan and the Giantism Complex in the First Book of Gulliver's Travels," JEGP for April; George Sherburn, "The 'Copies of Verses' about Gulliver," Texas Studies in Lit. and Lang. for Spring.

For the novelists: Sheridan Baker, "Humphry Clinker As Comic Romance," Papers of the Michigan Academy of Science, Arts, & Letters for 1961; T. C. Duncan Eaves and Ben D. Kimpel, "Richardsoniana," Studies in Bibl'y, XIV, 1961; Terence Martin, "The Unity of 'Moll Flanders'," MLQ for June; Maximillian E. Novak, "Robinson Crusoe's Fear and the Search for Natural Man," MP for May, and "Robinson Crusoe's 'Original Sin'" in SEL for Summer; Sigurd Burckhardt, "'Tristram Shandy's' Law of Gravity," ELH for March; L.P. Curtis, "New Light on Sterne," MLN for June; Charles Parish, "The Nature of Mr. Tristram Shandy, Author," BU Studies in English for Summer; D. S. Bland, "Endangering the Reader's Neck: Background Description in the Novel," [References to Joseph Andrews], Criticism for Spring; William B. Coley, "Henry Fielding's 'Lost' Law Book," MLN for May; B.P. Jones, "Was There a Temporary Suppression of Tom Jones in France?" MLN for June; William G. Lane, "Relationships Between Some of Fielding's Major and Minor Works," BU Studies in English for Winter 1961; Peter B. Murray, "Summer, Winter, Spring, and Autumn in Tom Jones," MLN for April; Arthur Sherbo, "The Time-Scheme in Amelia," BU Studies in English for Winter 1961; Leroy W. Smith, "Fielding and Mandeville: the 'War against Virtue'," Criticism for Winter 1961; Benjamin Boyce, "The Effect of the Restoration on Prose Fiction," Tenn. Studies in Lit. for 1961; J. M. Stedmond, "Satire and Tristram Shandy," SEL for Summer; W. B. Piper, "Tristram Shandy's Digressive Artistry," SEL for Summer.

For Johnson there are: Roger P. McCutcheon, "Samuel Johnson: 1709-1959," Tennessee Studies in Literature (1961); Chester F. Chapin, "Johnson and the 'Proofs' of Revelation," PQ for April; John H. Middendorf, "Dr. Johnson and Adam Smith," in the same issue; Gwin J. Kolb, "More Attributions to Dr. Johnson," SEL for Summer 1961; William Kenney, "Addison, Johnson, and the 'Energetick' Style," Studia Neophilologica, No. 1 (1961).

For the later period: Peter F. Fisher, "Blake's Attacks on the Classical Tradition," PQ for Jan.; Leo Kirshbaum, "Blake's 'The Fly'" [with Postscript by F. W. Bateson], Essays in Criticism for April; Peter J. Stanlis, "Burke and the Sensibility of Rousseau," Thought for Summer; N. C. Phillips, "Edmund Burke and the County Movement," EHR for April; John C. Weston, Jr., "Edmund Burke's View of History," The Review of Politics for April; and "The Text of Burns' 'The Jolly Beggars'," Studies in Bibl'y, XIII, 1960; Richard Morton, "Narrative Irony in Robert Burns's 'Tam o' Shanter'," MLQ for March; Arthur Friedman, "The Problem of Indifferent Readings in the Eighteenth Century, with a Solution from The Deserted Village," and "Two Notes on Goldsmith," both in Studies in Bibl'y, XIII, 1960; Geoffrey Keynes, "The Library of William Cowper," Trans. of the

Cambridge Bibl'l Society, III, 1959; Charles Ryskamp, "Cowper on the King's Sea-bathing," Library for Sept. 1960; W. K. Thomas, "The Flavour of Crabbe," Dalhousie Rev. for Winter 1960-61; Thomas B. Brumbaugh, "George Crabbe: An Unpublished Sermon," N&Q for Jan.; G. Blakemore Evans, "The Missing Third Edition of Wheble's *Junius* (1771)," Studies in Bibl'y, XIII, 1960; Charles Parrish, "Christopher Smart's Knowledge of Hebrew," SP for July; Yvor Winters, "The Poetry of Charles Churchill," Poetry for April and May; W. P. Jones, "The Idea of the Limitations of Science from Prior to Blake," SEL for Summer.

Of general interest: Giles Barber, "J.J. Tourneisen of Basle and the Publication of English Books on the Continent c. 1800" [publisher of Gibbon, Pope, Smollett, et al.], Library for Sept. 1960; G. E. Bentley, Jr., "Thomas Taylor's Biography," Studies in Bibl'y, XIV, 1961; Antonia Bunch, "Playbills and Programmes in Guildhall Library," Theatre Notebook for Autumn 1959; Kalman A. Burnim, "Eighteenth-Century Theatrical Illustrations in the Light of Contemporary Documents," Theatre Notebook for Autumn 1959; Graham P. Conroy, "Berkeley on Moral Demonstration," JHI for Apr.-June; L. Gossman, "Berkeley, Hume and Maupertius," French Studies for Oct. 1960; Claire-Eliane Engel, "English Visitors at the Court of France in the 18th Century," History Today for April; Roger Fiske, "A Score for *The Duenna*," Music and Letters for April; Alice Anderson Hufstadter, "Musical References in Blue-Stocking Letters," Musical Qtl'y. for Jan.; James W. Johnson, "That Neo-Classical Bee," JHI for Apr.-June; Henry St. Clair Lavin, "Why No Satire?" Critic for Dec. 1960-Jan. 1961; J. Merrill Knapp, "A Forgotten Chapter in English Eighteenth-Century Opera," Music and Letters for Jan.; D. F. McKenzie, "Press-Figures: a Case-History of 1701-3," Trans. of the Cambridge Bibl'l Society for 1959; Betty Matthews, "Handel—More Unpublished Letters," Music and Letters for April; Alexander L. Ringer, "Handel and the Jews," Music and Letters for Jan.; P.B.K. Menon, "Genius and Madness" [touches on Swift and Cowper], Indian Review for Aug. 1960; Albert J. Kuhn, "Glory or Gravity: Hutchinson vs. Newton," JHI for July-Sept.; Paul Miner, "'Newton's Pantocrator'," N&Q for Jan.; J. E. Norton, "Some Uncollected Authors: Mary Astell," The Book Collector for Spring 1961; Paul Sawyer, "Processions and Coronations on the London Stage, 1727-1761," Theatre Notebook for Autumn 1959; Jerome Stolnitz, "Beauty: Some Stages in the History of an Idea," JHI for Apr.-June; Albert Tsugawa, "David Hume and Lord Kames on Personal Identity," JHI for July-Sept.; Hans Utz, "Thomas Hollis's Bequest to the Library at Berne," English Studies for August 1959; and Herbert Butterfield, "Sir Lewis Namier as Historian," The Listener for May 18.

In the summer issue of SEL, the new journal published at Rice University, you will also find Donald J. Greene's (Univ. of New Mexico) fresh and stimulating, though highly controversial, review of recent scholarship covering our period. This will possibly make you angry, or highly divert you, or both. But it should be read by everyone who wishes to keep up with current research. In Twelve Original Essays on Great English Novels (Wayne State), edited by Charles Shapiro, there are three essays to be listed: Harvey Swados, "Robinson Crusoe: The Man Alone"; Irvin Ehrenpreis, "Fielding's Use of Fiction: the Autonomy of Joseph Andrews"; Gerald Weales, "Tristram Shandy's Anti-Book."

SHAW ON JOHNSON

Donald Greene (Univ. of New Mexico) writes: "I have long been trying to get up the courage to say it. Now, to my delight, I find that it has already been said—'If Doctor Johnson had been a composer, he would have composed like Handel.' Who said it? That great music critic, and not so great but still competent literary critic, Bernard Shaw, in a recent collection of reprints of early Shavian writings on music, How To Become a Musical Critic, ed. Dan H. Laurence (Hill and Wang, 1961; p. 279). There is no question that this was meant to be a compliment: Handel was very dear to Shaw's musical heart. 'It was from Handel,' he says, 'that I learned that style consists in force of assertion,' and again, 'M. Gounod is to Handel as a Parisian duel is to Armageddon' (and Shaw thought more highly of Gounod than most moderns do—he seems to have ranked him higher than Berlioz, for instance).

"Also, I had long wondered about the relation of Shaw's (then) unpopular views on Shakespeare to Johnson's once equally unpopular ones. Again, I am glad to have my surmise confirmed:

What I said about Shakespeare, startling as it was to all the ignoramuses, was really the classical criticism of him. That criticism was formulated by Dr. Johnson in what is still the greatest essay on Shakespeare yet written. I did not read it until long after my campaign against Bardolatry in The Saturday Review; and I was gratified, though not at all surprised, to find how exactly I had restated Johnson's conclusions (pp. 266-67)."

"CURMUDGEON"

Donald Greene also comments: "I notice a reviewer praising James Thurber, in his recent book Lanterns and Lances, for digging up such delightful pieces of information as that 'the word "curmudgeon" seems to derive from the French coeur mechant' (p. 208). This etymology, of course, stems from Johnson; recent dictionaries merely give a question mark for its derivation. It is a pity Thurber's researches didn't lead him to the fine story given in D'Israeli's Curiosities of Literature, and repeated in the OED, s.v. 'curmudgeon': 'Johnson, while composing his Dictionary, sent a note to the Gentleman's Magazine to inquire the etymology of the word curmudgeon. Having obtained the information, he records in his work the obligation to an anonymous letter-writer. "Curmudgeon, a vitious way of pronouncing coeur mechant. An unknown correspondent.'" Ash copied the word into his Dictionary in this manner: 'Curmudgeon: from the French coeur, unknown; and mechant, a correspondent' (1-vol. ed., London, 1867, p. 114; article 'Literary Follies').

"Where, though, is Johnson's 'note to the Gentleman's Magazine'? I have glanced quickly through the volumes between 1747 and 1755 (the entry appears in the first edition of the Dictionary), but without success. If located, it would presumably make an addition to Chapman."

GARRICK AT EDIAL

From Christian Deelman (New College, Oxford) comes the following: "Garrick's first play, Lethe, was first performed at Drury Lane on 15th April, 1740. In January 1749, shortly after Garrick had revived it, a pamphlet called Lethe Rehears'd was published. In the course of a discussion of the play, one of the characters is made to suggest that it 'seems to be a Copy of one of Lucian's Dialogues'; but another character, the critic Snipsnap, sneeringly says that although the play is not original Garrick can know nothing of Lucian.

Davies, in his biography of Garrick, confirms that as a youth 'the classical authors had as yet no charms for Mr. Garrick.' But Garrick was taught, at least for a while, by 'an auld dominie' who 'keeped a schule, and cau'd it an acaademy,' as Lord Auchinleck expressed it. Late in 1735, while the school at Edial was being prepared, Johnson sent his young cousin Samuel Ford a course of reading in the classics with which to prepare for Oxford. Amongst the Attick authors with which the reader is told to begin Johnson includes Lucian; and by good fortune he names, for this writer alone, the edition: 'Lucian by Leeds.' Edward Leedes (not Leeds), who died in 1707, first published his selection from Lucian in 1678. According to Watt's Bibliotheca Britannica it was republished at intervals up to 1736; it contains select dialogues in Greek and Latin.

It seems possible that Johnson introduced Garrick to this work. But the 1678 edition, most appropriately headed 'In usum eorum, Qui dum Graecari student, non metuunt interim ridere,' contains no dialogue which bears any resemblance to Lethe. In the 1726 edition, however, the next available for inspection, a second part has been added, containing four longer dialogues. The second of these, Cataplus sive Tyrannus, now generally known as the Tyrant, is very similar to Lethe. Unfortunately I can see no specific verbal echo. As in Lethe, Mercury and Charon are in charge of a group of assorted satirical characters on their way to the Underworld. These are examined by Clotho; in Lethe by Aesop. The general tone of this brief Aristophanic playlet is very like Garrick's, though Lucian's topics for satire are rather more serious. The similarities are distinct enough to indicate that Garrick knew the piece. It is not possible to tell if he owned a copy of Lucian edited by Leedes, for the majority of his classical works had been given away before his library was finally sold in 1823. Three other editions of Lucian were included in the sale, along with many other classical works, most of which he had probably not read.

It may be wishful thinking to wonder if Johnson first saw parts of Lethe in 1736, long before it was performed with his prologue in 1740. At any rate, Garrick was already writing plays at school. 'When his master expected from him some exercise or composition upon a theme, he shewed him several scenes of a new comedy, which had engrossed his time; and these, he told him, were the produce of his third attempt in dramatic poetry.' In all probability this anecdote comes from Johnson himself, to whom Davies, as he tells us in his prefatory advertisement, was 'indebted for the early part of Mr. Garrick's life.'"